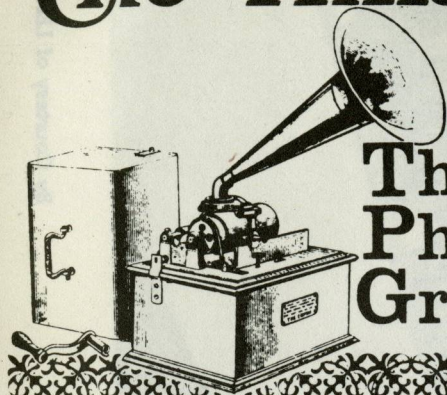


The Hillandale News



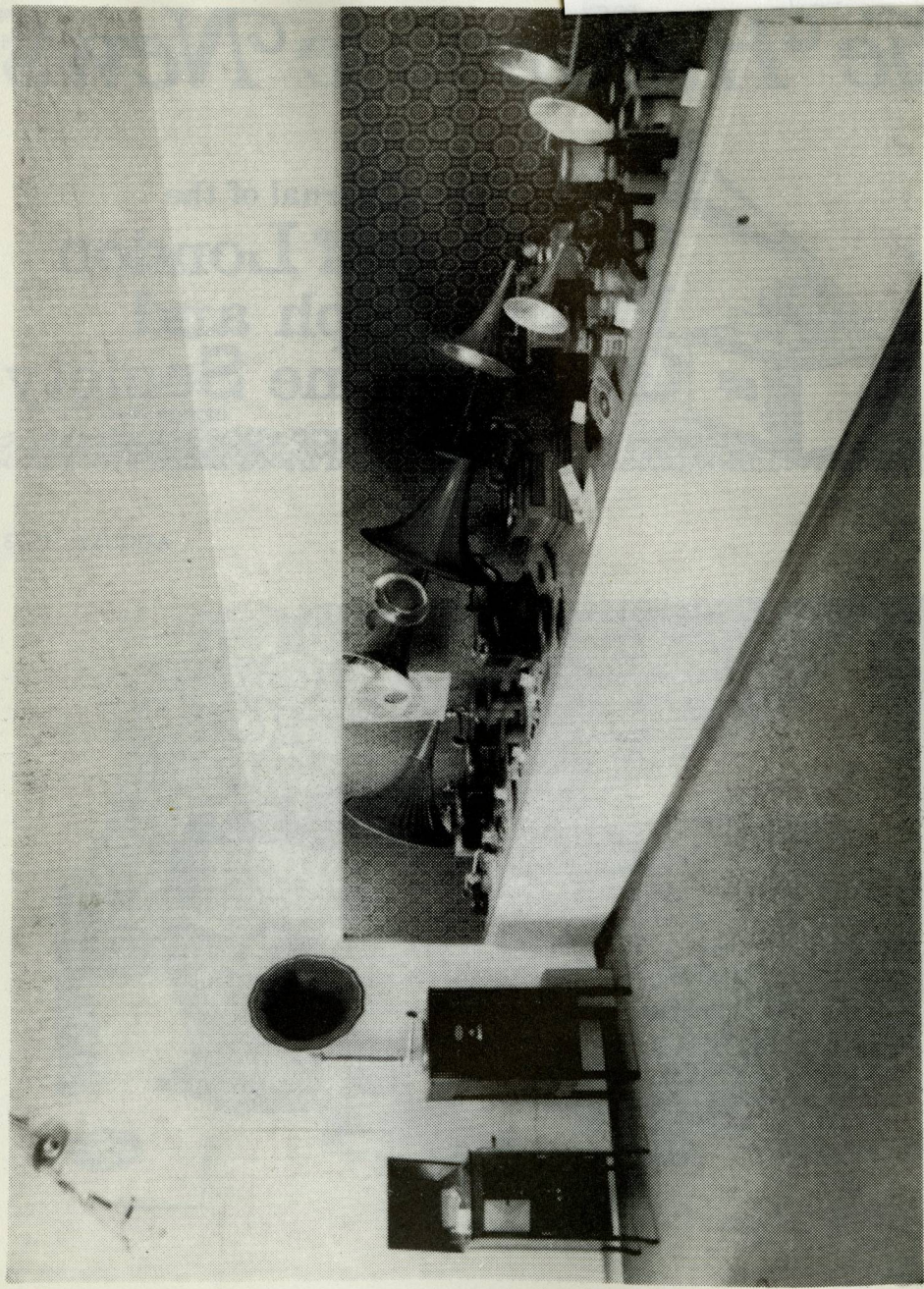
The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 74.

AUGUST, 1973.



By Courtesy of LENCO LTD.



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The Official Journal of
 THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE
 SOCIETY (Inaugurated 1919).

No. 74

AUGUST 1973.

AN APPEAL BY THE VICE-PRESIDENT

Frank Andrews, who seems to live somewhere in the bound copies of THE TALKING MACHINE NEWS in the British Museum, has been regaling us with accounts of early meetings of this Society some fifty years ago. It all seemed very casual and at the end of each evening there was no shortage of volunteers to give the next programme. Members seemed only too keen to show off their machines and bring along the latest cylinders. It was very much a hit-and-miss state of affairs, but the Society was small and those were still pioneering days.

Turning the next fifty odd pages forward, we find rather the same situation still obtains, and it is wrong. A society of our size should plan ahead, and this is the responsibility of the London members as much as the officers. We should go into the Annual General Meeting next October with a firm idea of who is to give programmes, and on this theme I am going to make a personal appeal to all who can get up to the London meetings to prepare programmes they could offer for the 1973/4 season. Too much has fallen on just a regular few, and it is only by hearing new programmes that we learn the collecting interest of the presenter, and that is never to his disadvantage.

Programmes of any length up to one and a half hours are required - exceed that time and you risk a nudge from the Chair - and on any phonograph or gramophone subject, or "general" if you wish. During the winter Saturday programmes we have had a main presentation and, after an interval, a shorter presentation; the summer Tuesday programme has to be curtailed to one presentation only.

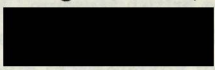
I am asking all of you to help so that we can have a full book of programmes at the October A.G.M. In addition, this magazine must have regular articles of original material from members, and I am appealing to all of you who enjoy membership of the Society to write about various aspects of your collection, unusual machines, record "finds", short histories of more modern subjects such as record changers, portable gramophones, accessories of all sorts; one could suggest topics like this ad infinitum and ad nauseam. You could even relate your wife's reaction to your collecting, or get her to do it herself.....

Seriously though, we are conscious that the Society devolves on too few, the Old Gang, and we would like to see higher attendances, higher standards, and more people doing things.

The Regions are all busy, and we can't expect our members in Japan or Australia to be able to get too involved, and we do welcome their accounts of collecting experiences for publication if possible.

If you have any ideas for the improvement of the Society, if you are able to undertake a programme in London, or in one of the Regions, if you can contribute on some matter to HILLDALE NEWS, you are the person I want to hear from and I will certainly answer your correspondence.

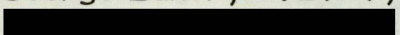
There is a rich vein of phonographic knowledge in the membership, there are experts in practically everything working away in dark corners, busily completing lists, making comparisons, gathering material for eventual publication. Please don't be reticent, drop me a line about it.


George L. Frow (Vice-President),


SEVENOAKS, Kent.

Society meetings are held at the "JOHN SNOW", Broadwick St. , W.1. on the second TUESDAY of the month (April to August inclusive) and on the second SATURDAY (September to March inclusive), at 6-30 p.m. for 7.

CORRESPONDENCE

From: George Baker, C.B.E., F.R.C.M., Hon.R.A.M.,
 Hereford, HR2 0HL.

Telephone: 

11th June, 1973.

In the June issue of Hillandale News there is a report of a talk by Frank Andrews. In the course of that talk he mentioned the Beka Record Company and I remember that I made a number of records for that Company under the name of George Barnes (the recorder was the late Arthur Gilbert).

What became of the records when the Beka Company folded up?

Whilst I am in an enquiring mood, can anyone tell us some biographical details of Jack Charman? I knew Billy Williams well, but I never met Charman; nor, strange to say, did I ever hear much about him, although he made many records.

With best wishes,

Yours sincerely,

George Baker.

LESSER-KNOWN H.M.V. PORTABLES

by Christopher Proudfoot

Every collector is familiar with those two old faithfuls of the portable world, the H.M.V. Models '101' and '102', but it may not be generally realised that the Gramophone Company first entered this market soon after the end of the Great War.

The notion of a gramophone that could be taken on picnics and boating parties went right back to the Company's early days, when the Dog Model and its contemporaries, as well as its successors with or without tone-arms, could be provided with a fitted leather carrying-case. Edwardian advertisements made great play of the open-air possibilities of the Gramophone, and the appearance of the 'Pigmy Grand' and other hornless models in the second half of that decade made these possibilities slightly less remote from practical reality. Nonetheless, no one can deny that it was Barnett Samuel's Decca which first showed the way to a truly integral portable gramophone, nor that its introduction just before the Great War was a most fortunate piece of timing. Indeed, one wonders how the soldiers at the front could have played their free 'Winner' records without it. Columbia soon cashed in with their 'Regal' machine in a varnished wood case, laid out on similar lines to the 'Pixie Grippa', that is, with the tone-arm mounted in the rear right-hand corner, the sound emerging from immediately in front of this point.

Perhaps one reason why H.M.V. took their time in developing a portable was the fact that there were no suitable components in the existing models; the internal horns were made largely of cast-iron, as were the chassis of the bulky worm-drive motors. A significant reduction in weight and bulk might have seemed to need an unwelcome compromise of quality, which, as they used to say in the 1950's, H.M.V. put first.

When the Gramophone Company's first portable did appear, probably about 1919, it was really a scaled down table grand, complete with worm-drive motor, doors and louvres in front and goose-neck tone-arm. Weight was saved by the use of aluminium instead of iron for the motor casting, but this was no less bulky and it largely filled the horn. The tone-arm was mounted in the rear right-hand corner, perhaps the first H.M.V. to have this arrangement.

Within a year or two, a clever modification took an inch off the height of the case: the motor-board, now made in one piece to support the tone-arm as well, was pivoted at the front, the rear end descending into the cabinet as the lid was closed. The goose-neck tone-arm, shortened to 7 in., was centrally mounted, and on each side a recess in the wood housed a needle-tin held firm by a clip. The back pivot of the tone-arm, and the external fittings of the varnished oak case, were finished in oxydised copper on this and the preceding model.

A slightly later version has the familiar leatherette covering: the top and bottom, and the louvres, were now made of thick cardboard instead of wood, and the height was reduced still further, but the length was increased so that a larger (8 in.) tone-arm could be fitted. The cabinet fittings were still oxydised, but by 1924, when this model was known as a '105', they were finished in black enamel and a suitcase type of lid catch was fitted. This is the only version of the model I have been able to identify in a catalogue.

Probably, 1924 was the last year of the '105', for there is another model which appears to precede the '101' and is externally very similar to the latter. Inside, it has an 'Exhibition' soundbox, goose-neck tone-arm and polished aluminium reflector at the back. The motor is of the horizontal pillar-and-plate type, familiar to us from the '101', '103' and 'Gramola'. The '101', along with the other 'New' models incorporating the 'No. 4' soundbox, appears to have been introduced at the end of 1925. This is inferred from a leaflet produced at the time of their introduction and bearing the printer's mark 'H & K 10/25'. Whether the 'reflector' model was discontinued then, or was made alongside the '101', is a matter for conjecture at present. Its comparative rarity suggests a short production run.

I would be very pleased to hear from anyone who can give any further information on any of the models mentioned above, or any portables produced by H.M.V. in the 'twenties which I have not mentioned. Much work needs to be done on the history of Gramophone Company machines, and, for a start, I wonder if anyone can answer the following queries:

When were the first 'Exhibition' soundboxes made at Hayes? (These carry the legend 'His Master's Voice' and have no serial number on the back, while the American-made ones

always seem to be numbered, but I have never seen one inscribed 'His Master's Voice').

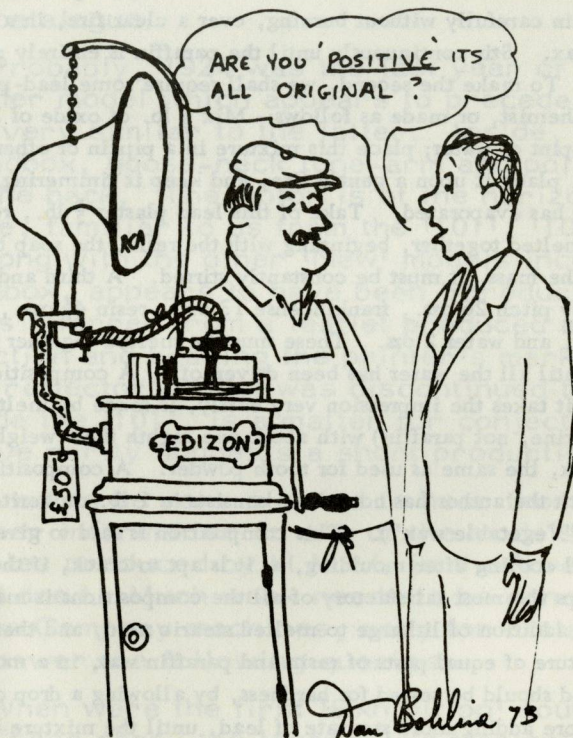
When was the finer pitch adopted for the worm-drive motor? Was this another change coincident with the beginning of actual manufacture at Hayes? (The latest example of the old motor with square-sectioned teeth that I have seen was on a machine with a 1915 date-stamp underneath).

EXTRACT FROM "TALKING MACHINES"

by S.R. Bottone, 1904.

We give here, as the result of our experiments and analyses, a few recipes for compositions suitable for making these blanks. By varying the proportions, the experimenter can produce a composition of such a degree of hardness or softness as shall be most fitted for the purpose he has in view. The first contains no lead, and can be made of any desired degree of hardness by increasing the amount of resin. Take clean resin (colophony) $\frac{1}{2}$ lb., good paraffin wax $\frac{1}{2}$ lb. Melt the resin carefully without burning, over a clear fire, in a well glazed pipkin. When melted add the wax. Stir continuously until the paraffin is entirely melted and incorporated with the resin. To make the second, we shall require some lead-plaster; this can either be purchased from the chemist, or made as follows:- Mix $\frac{1}{2}$ lb. of oxide of lead (litharge) with 1 lb. of olive oil and $\frac{1}{2}$ pint of water; place this mixture in a pipkin or other suitable vessel that will stand the heat, place it upon a gentle fire, and keep it simmering, with constant stirring, until all the water has evaporated. Take of this lead plaster $\frac{1}{2}$ lb., resin 3 ozs., hard soap 1 oz. These are melted together, beginning with the resin, the soap being added last. In order to incorporate the mass, it must be constantly stirred. A third and very good composition consists in Burgundy pitch 26 ozs., frankincense 13 ozs., resin $4\frac{1}{2}$ ozs., yellow beeswax $4\frac{1}{2}$ ozs., olive oil 2 ozs., and water 2 ozs. These must be melted together at a gentle heat, with constant stirring, until all the water has been driven off. A composition which gives satisfaction to amateurs, as it takes the impression very easily, is made by melting up ordinary "carriage candles" (stearine, not paraffin) with about one eighth their weight of well-dried, finely-precipitated chalk, the same as used for tooth powder. A composition recommended by Mr Suggett, but which the author has not tried, consists in 1 lb. ozokerite and $\frac{1}{4}$ lb. Carnouba wax (also called "Vegetable wax"). This composition is said to give very good results, but requires most careful cooling after moulding, as it is apt to crack, if the change of temperature is sudden. Perhaps the most satisfactory of all the compositions is made by preparing a stearate of lead, by the addition of litharge to melted stearic acid, and then adding gradually this compound to a mixture of equal parts of resin and paraffin wax, in a molten condition. Portions of the compound should be tested for hardness, by allowing a drop or two to set on a cold piece of glass, before adding more stearate of lead, until the mixture becomes sufficiently hard to resist the pressure of the nail, but soft enough to cut up, with the slightest touch, if the sharp edge of the head of a pin be lightly drawn along its surface. If of the proper consistency,

the composition should not break up into a fine powder (which would point to its being too hard and brittle), but rather produce a very fine curl, like a minute shaving. Except for the purpose of experiment, we do not recommend the amateur to make his own blanks, since the present price of these is so moderate that they are not worth making. If, however, the experimentalist decides upon trying, he will do well to remember that it is advisable to put a single turn of oiled blotting paper around the inner core of the mould, as this greatly facilitates the extraction of the finished blank. If this precaution is adopted, it will be unnecessary to turn the spiral channels on the core, as it will be sufficient to put one turn of the oiled blotting paper around it, and then over this layer to wind spirally another strip of blotting paper, also oiled, about $\frac{1}{4}$ in. wide, from one end to the other of the core, leaving a space of about $\frac{1}{4}$ in. between each spiral.



CAN YOU HELP?

A GOOD IDEA! A PAGE SET ASIDE FOR MEMBERS' QUERIES!

One thing I would like to know, well, more than one thing I suppose, is what is known about the Anglo-Italian Commerce Co., of Milan? This is a very obscure company which seemed to have acted as recording and distributing agents for both International Zonophone Co. and Pathé Frères of France.

Does anyone know:

1. When this business was established?
2. Who the owners and/or the directors were?
3. Who did the recording for them? (The recording engineer, that is).
4. What happened to the business? Was it 'wound up' or absorbed by another firm?

Another two questions I would like answered.

What was the number of the first 12" Black & Silver Columbia in the U.S.A., and in what year was the last 12" Black & Silver issued?

Were any of the 30,000 series of 12" records of Columbia issued as Black & Silver labelled in the U.S.?

I think these questions would do for "starters".

Frank Andrews.

PHONOTHÈQUE NATIONALE, [REDACTED] 75 Paris, 5, France.

Our friends of the Phonothèque Nationale in Paris have recently sent us copies of their Annual Reports for 1971 and 1972. The Phonothèque occupies a place in French life and commerce that nothing at present in Britain resembles. It is obligatory for a copy of all commercial recordings made in France, either on disc or tape, to be deposited with the Phonothèque, and these, together with vintage records and a Library are available for the public to consult. There is also a collection of early machines.

It may interest members to see a table of the quantities of material the Phonothèque has had to absorb in the past two years:

	1971	1972
Discs deposited	17,600	16,900
Tapes deposited	2,600	3,400
Archive records received	4,700	3,300
Early reproducing machines	11	10
Library works	163	167

The French Radio and Television also deposited 40,000 discs in 1971.

As an example to all of us, as it were, the Phonothèque spent in 1971 only 2.68%

more than its 1970 budget, and the 1972 outlay of 114,000 francs was identical to 1971; M. Décollogne, the Director, may well be satisfied with that figure.

In addition to the statistics, the Bulletin offers several articles on French musical life, both present and past, reports on Phonothèque Nationale activities of course and on various European conferences. There is a discography in each issue of the Report, in 1971 on the Original Dixieland Jazz Band by our friend Edouard Pécourt, and in 1972 the subject is the French chanteuse Marie Dubas, by her son François Bellair.

As must be expected the articles cover French musical, stage and gramophone activity in particular, and can be commended to members whose interests lie there.

HAND MADE HORN GRAMOPHONES

An account has come our way of a retired technical sergeant-major living in South Africa, who is making horn gramophones. The story appeared in the South African SUNDAY TIMES colour magazine for May 20th with four colour and black-and-white photographs of the machines with their builder, 66 year old Mr. Reginald Waldeck.

The clockwork motors and sound-boxes he has to buy, but says that if he had a bit more machinery he could make these. The tone-arms are made from $2\frac{1}{2}$ cm. water pipe. This is partially cut through and bent, the cuts then being soldered. Each gramophone takes about three weeks to make, but the horn needs a complete week. After cutting into shape on a home-made guillotine, the pieces are welded along the edges and the front edges are curled. The horns shown in the photographs are beautifully finished in several shadings of colour and gilded round the mouth of the flare. The cabinets are highly polished and the fittings are of nickel or chrome finish.

Mr. Waldeck, who lives at Selborne Avenue, Lyttelton, Transvaal, has apparently sold several of his gramophones for 150 Rands apiece - round about £70-£80 sterling.

We hear of various efforts to manufacture complete machines, and some reproductions are made privately. These machines of Mr. Waldeck's are perhaps the first to be produced for sale; they all seem to be original in design and not the reproduction of a specific model or make.

CORRESPONDENCE

[REDACTED]
Neasden, N. W. 10.

To the Editor.

Dear Sir,

With reference to George Frow's article "Prime Mover" in the last issue (April) of our magazine and his wish for additional information about the Greenhill Phonograph Motor, perhaps the following may be of interest.

In an article entitled "The Doyen of the Trade" published in "The Talking Machine News" of December, 1903, Mr. J. Lewis Young, inter alia, has this to say:- "I brought out the Greenhill Motor in 1893 and bought the patents of Greenhill. This was the first clockwork motor put to a wax cylinder phonograph. I personally invented the felt rubbing contacts of the governors. Greenhill's had wings which operated on the air. I sent a Greenhill Motor, as made by me, to Mr. Edison."

Although Mr. Young remarks on other aspects of the Talking Machine world of that and previous times, that was all there was about the Greenhill Motor.

Hoping this sheds a little more light on the subject,
I remain,

Yours truly,

Frank Andrews.

THE GILBERT & SULLIVAN PARTNERSHIP by Robert Blythe

An illustrated lecture given at the April meeting
of the CLPGS in London.

Part 1.

It was a morning in 1869 when Gilbert was first introduced to Sullivan. Gilbert was 34, Sullivan 27. Both were already well known in their respective spheres. Gilbert had been writing humorous verse for years (these were brought together and published as the Bab Ballads six years later). In addition he had written several sketches and full-length plays, and so it was as no beginner in the art of the theatre who was introduced to Sullivan.

Sullivan, for his part, although only 27, had already composed several orchestral works, together with innumerable ballads, and was regarded by the critics as one of the foremost English composers of serious music, and had prophesied a great future for him in this field.

If Frederick Clay is remembered today it is mainly for his ballad "I'll Sing Thee Songs

of Araby", but in his time he was well known as a composer of light music. What is more to the point, he and Sullivan were friends. It was for this reason that Clay invited Sullivan to come to the Theatre of Illustrations in Regent St. and watch a rehearsal of his latest piece "Ages Ago". The author of the libretto was W.S. Gilbert who had had several dramatic plays produced at this theatre.

It was therefore here in 1869 that the two were introduced to each other by Frederick Clay. If he were remembered for nothing else, he should be for this one act alone.

After the introductions Sullivan must have wondered what had hit him, for Gilbert asked him the following question. "I am very pleased to meet you, Mr. Sullivan, because you will be able to settle a question which has just arisen between Mr. Clay and myself. My contention is that, when a musician, who is master of many instruments, has a musical theme to express, he can express it as perfectly upon the simple tetrachord of Mercury (in which there are, as we all know, no diatonic intervals whatever) as upon the more elaborate disdiapason (with the familiar four tetrachords and the redundant note) which, I need not remind you, embraces in its simple consonance all the single, double and inverted chords".

Many years later Gilbert said to an interviewer: "Sullivan reflected for a moment and asked me to oblige him by repeating my question. I did so, and he replied that it was a very nice point and he would like to think it over before giving a definite reply. That took place twenty years ago, and I believe he is still engaged in hammering it out."

All this, of course, was a joke of Gilbert. Actually it was a passage from his comedy, "The Palace of Truth".

So the partnership started with a leg-pull. In 1869 however, there was no idea of any collaboration. That came later, in 1870.

Before I come to the famous Gilbert and Sullivan partnership, I would like to take you back a few years by giving you a brief resume of the kind of music Sullivan was composing in the 1860s. To give the full details leading up to Sullivan's position in English music at that time would take far longer than the time I have at my disposal. Suffice it to say then that his first published piece was a hymn tune "O Israel", written in 1855 when he was 13 years old. At 14 he won the Mendelssohn Scholarship (the first one to do so) and in 1862 composed the incidental music to Shakespeare's "The Tempest". It was first performed in Leipzig where he was studying and at the Crystal Palace the following year.

The years 1862-1865 produced nothing spectacular. He composed many things, including a ballet "L'ile Enchantee", a cantata "Kenilworth" and a miscellaneous bag of part songs, madrigals and orchestral works including an overture.

His first important work was his Symphony in E (The Irish) performed at the Crystal Palace in 1866. This was received very favourably by the critics.

Also in 1866 he was invited to compose a piece for the Norwich Festival. The piece eventually performed was "In Memoriam". The story told concerning the origins of this overture is that about a month before the festival he said to his father that he could think of nothing that would be satisfactory. His father told him not to worry "something is sure to occur to put new vigour and thoughts into you".

The "something" that did turn up was the death of his father, and as a result he was inspired to write "In Memoriam". Critics at the time considered it to be the "Noblest and most beautiful of all his published work".

In 1867 he made his first venture in comic opera with "Cox and Box" in collaboration with C.F. Burnand. This was first performed as an entertainment at a private party, but was later put on at the Adelphi Theatre at a benefit organised by the staff of Punch. Afterwards it was transferred to the German Reed's Gallery of Illustration, where it ran for 300 nights. This was followed later the same year with another comic opera "The Contrabandista" also written by C.F. Burnand.

(to be continued).



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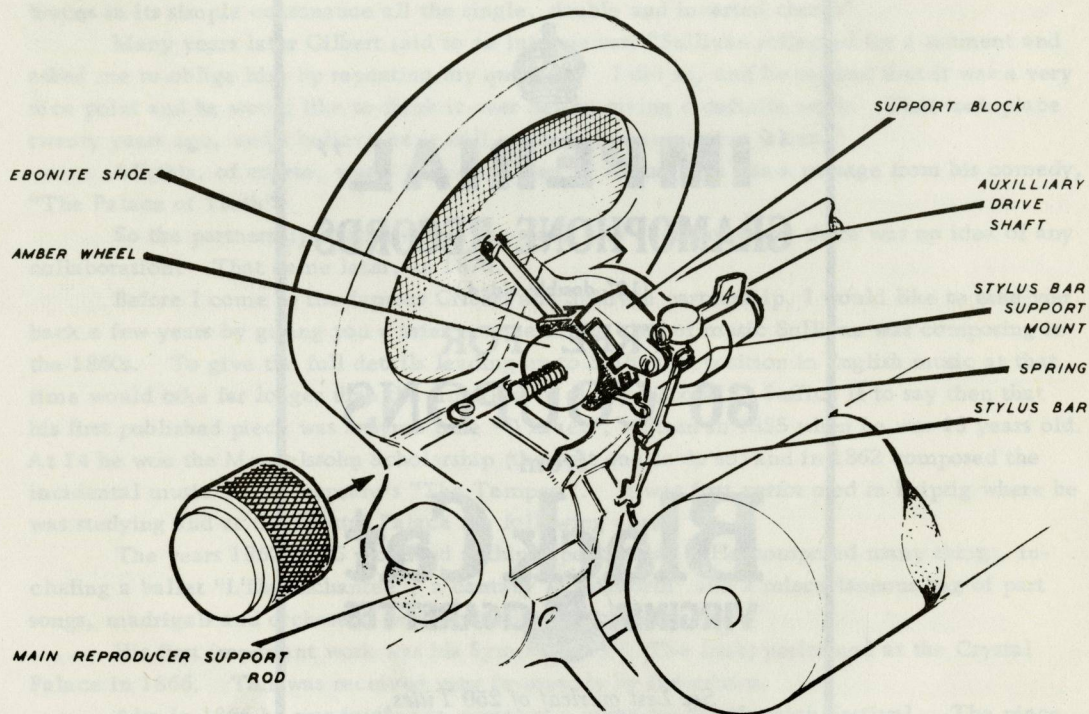
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The 2 and 4 minute Graphophone Home Premier by Mike Field

In the December 1972 issue of the Hillandale News, Tony Besford described the Columbia sound magnifying phonographs. In the article, he speculated on possible 2 and 4 minute arrangements.

Fig. 1 shows a cut away view of the arrangement



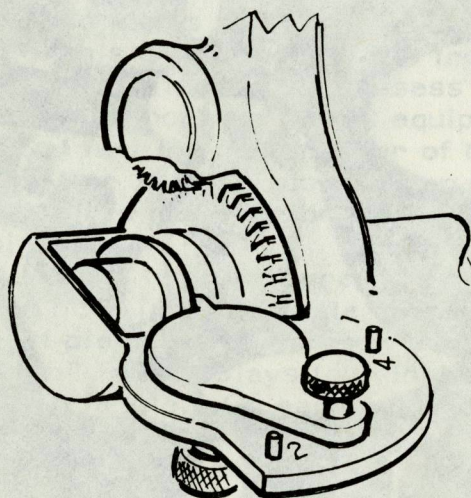
CUT AWAY VIEW OF 2 AND 4 MINUTE STYLUS BAR AND LINKAGE

FIG 1

fitted to the Home Premier. The basic mechanism is unaltered; an auxiliary drive shaft rotates an amber friction wheel against which an ebonite shoe is pressed. In the diagram the weight is shown removed from its thread for clarity.

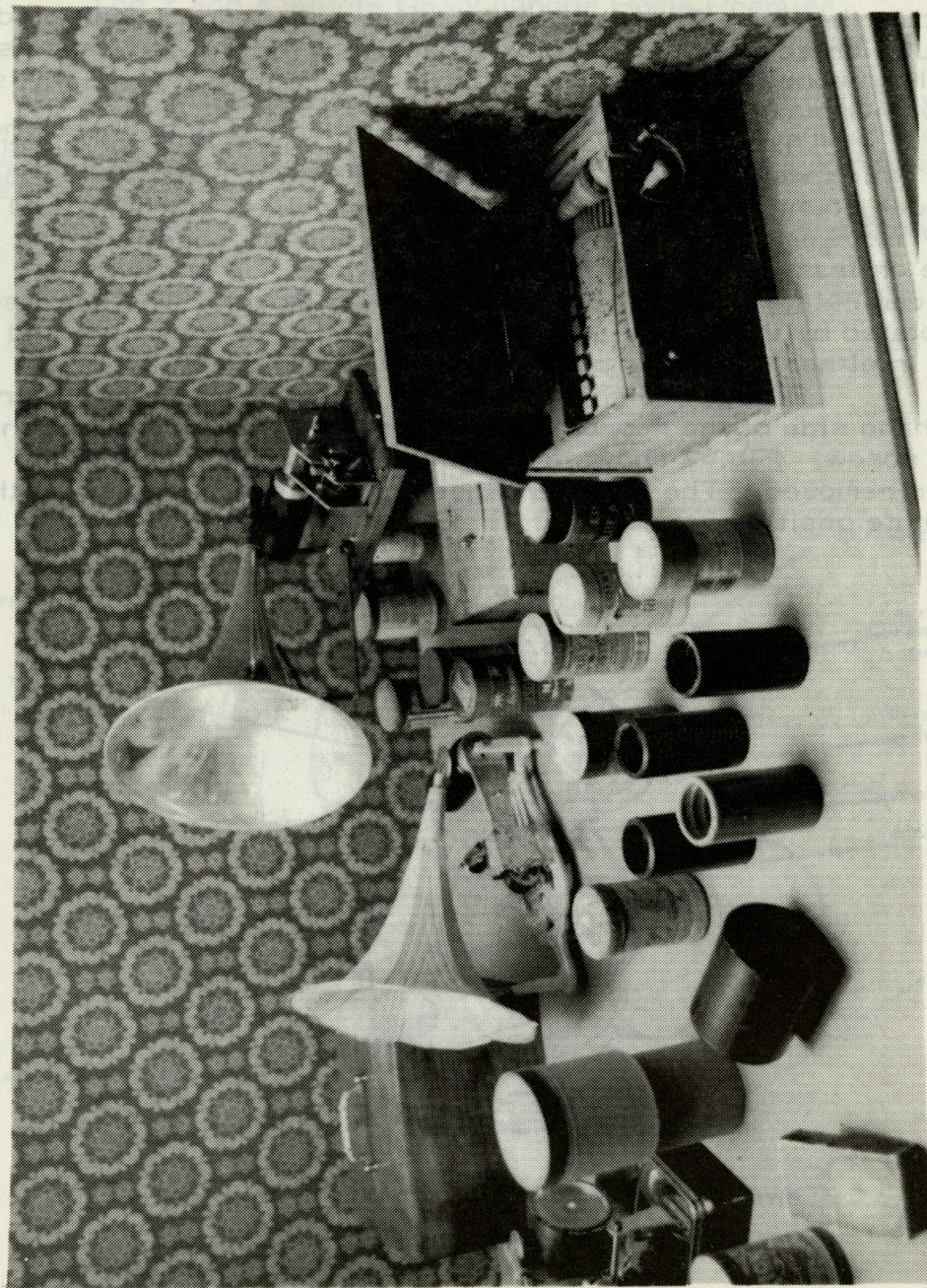
The obvious difference lies in the stylus bar arrangement which works on the "turn over" principle. The stylus bar support mount is pivoted on the support block so that "hill and dale" movements of the stylus cause the ebonite shoe to press more or less tightly against the amber wheel. The stylus bar itself can rotate through 180° in its support mount. The bar itself is rotated by the little flag situated at the top of the mount and is held in either of its two positions by the spring.

The speed change mechanism is located at the extreme left hand side of the reproducer support rod which conceals the feed screw. Fig. 2 shows a sketch of the mechanism with its cover removed. The lever engages a 2 : 1 reduction gear in the 4 minute position.



2 AND 4 MINUTE SPEED CHANGE ASSEMBLY

FIG 2



By courtesy of LENCO LTD.

LENCO'S MUSEUM

Over the course of the past few years we have been collecting examples of early talking machines, music boxes and gramophones which we have now made into a small museum, which we always find our visitors from all over the world take great delight in seeing.

The oldest machine in our collection is a music box, dating back to the year 1770. It is completely made of wood and plays a piece of music called "Sarinette", which represents bird songs.

In 1877 Edison patented the first phonograph, although it took a further eleven years before he was able to commercialise his invention, and our Pathé-Phonograph dates from 1895-1897, which produces music from various sizes of cylinders.

At the same time as Edison, another inventor called Berliner produced a different system called the gramophone where the "hill and dale" cylinders of Edison were replaced by a latent cutting system of flat circular discs, the same as we know the records of today. Because of patent problems Pathé also produced such records, but the record instead of being played from the outside in, as today, it was played from the inside out. Our example of this gramophone dates from 1904.

Also in our collection we possess one very rare item, that is the concert gramophone, which is equipped with three horns and is in actual fact the fore-runner of today's Juke Box. This dates from the year 1910. This unit can play many sized Pathé records, which are made for between 90-100 and 120-130 revolutions per minute.

We also have two furniture type gramophones, where the horns have been built in, these date from 1927-1928.

The last piece which we show our visitors is the Orchestrion "Piccolo", which plays four instruments - piano, cymbals, drums and triangle. On each cylinder there are four pieces of music. One could find these in restaurants and public places, and they usually required a small token of money for one's listening pleasure.

I believe, even today, they are still occasionally found in the Old English "Pub".

LENCO LIMITED - SWITZERLAND

RECORD POST

The small kingdom of Bhutan, in the foothills of the Himalayas, has recently issued a set of air-mail stamps which should appeal to record and record label collectors. These stamps are really miniature playable records pressed in coloured plastic with peel-off adhesive backs, and are issued in two sizes and seven values.

These are as follows:-

<u>Colour</u>	<u>Value</u>	<u>Diameter</u>
Red	10 CH	2 $\frac{3}{4}$ in.
Green	25 CH	2 $\frac{3}{4}$ in.
Blue	1-25 NU	2 $\frac{3}{4}$ in.
Purple	3 NU	4 in.
Black	7 NU	2 $\frac{3}{4}$ in.
White	8 NU	2 $\frac{3}{4}$ in.
Yellow	9 NU	4 in.

Spread over these records are five items - The Bhutanese National Anthem, Bhutan History in English and in Bhutanese, and two Folk Songs, the smaller records taking one item each, the larger three. They seem to play quite well on a normal 33 $\frac{1}{3}$ turntable with light-weight pickup. The titles and values are printed round the spindle hole of each record, and have dragons or motifs of local interest. While this sort of novelty must be anathema to the true stamp collector, it affords the record collector the chance to pick up something unusual and colourful.

The price. I paid £3.60 for the set of seven from Stanley Gibbons, and no doubt your local stamp shop would be able to get you a set.

P.L.

OBITUARY

OWEN BRANNIGAN

Owen Brannigan, the bass singer, who has died, aged 65, played an important part in the revival of English Opera after the last war.

He created the role of "Swallow" in the 1945 production of Benjamin Britten's "Peter Grimes".

A Northumbrian by birth, he studied for eight years at the Guildhall School of Music, winning a Gold Medal in 1942.

In later years, he made a speciality of Northumbrian folk songs, and several recorded recitals were issued. In 1960 he played "Bottom" to Britten's "Midsummer Night's Dream" and also had an original part in John Gardner's version of Somerset Maugham's "The Moon and Sixpence". A popular radio recitalist, he also appeared in films in "The Gilbert and Sullivan Story" and "The Tales of Hoffman".

GERRY ANNAND.

DUO-TRAC

by J. Laurie

My children enjoy music but of the modern variety. The imminence of a birthday impelled me to the Piccadilly Radio Shop to purchase a cassette tape recorder/player and I told the proprietor, Mr. S. Lipman, of the Idelia acquisition. He was interested and then went on to relate the following.

In 1937 a gentleman brought him a strange instrument on appro which he kept on display in the shop for some time. It resembled a radiogramme and, although he failed to find a buyer for it, he was most impressed by the unique means by which it reproduced recordings "from a light passing through film."

On my return home in the evening I found the June issue of The Hillandale News waiting for me. You can imagine with what fascination I read the article by Mr. H. Nichols: "Whatever happened to the Duo-Trac?" The next day I took the journal to Mr. Lipman who read the article with equal interest. To the best of his recollection the patent of the Duo Trac was sold to one of the big record companies because it represented a serious threat to the industry. Apparently, the Duo Trac possessed high fidelity qualities many years ahead of its time and there was no surface noise. If anybody had marketed it in a really big way it would have pronounced a rapid death sentence on the shellac 78s.

THUMB-NAIL SKETCHES

by Tyn Phoil

Edison Blue Amberol Record No. 1531 - "Way Down South"
sung by The Heidelberg Male Quintette.

Although the words and music of this number were written by George Fairman, it could easily have been a Stephen Foster, dealing, as it does, with the Deep South.

This selection, rendered in the style originated and so loved by the negroes in the South, becomes doubly interesting. It is this form of singing that is always heard whenever a crowd of darkies congregate, and is the most characteristic contribution of the negro race to modern music.

A touch of local colour is given by the introduction of the strain from "My Old Kentucky Home", but even without that, the song is thoroughly typical of "Way Down South".

A SOUSA REVIVAL ?

by George Frow

Among all the old records that come the way of many of us, quite a large number contain military music, marches, overtures, novelty pieces, the now nearly obsolete patrol, and so on, and it is fairly safe to assert that of all vintage records, these of their very make-up will generally reproduce better and brighter than any other type of recording. This fact has perhaps been responsible for a following of this sort of music among members of this Society, coupled with appreciation of the fine standard of recording of such pieces on Blue Amberols, Edison Discs and some early Victors; some years ago now the writer compiled a listing of Sousa material on Edison; it now seems apparent there is something of a revival of interest in this music in Britain, perhaps the circle of years has signalled that this is the time to look again at some of his several hundred compositions, and to air those in the back of the shop to see how they compare with those we so readily recognise in the window.

For instance a Sousa concert was given at Battersea Town Hall by the Band of the Grenadier Guards earlier in the year and the following pieces were included in the evening's programme:

Overture, Sans Souci	Sousa
Spanish Waltz: Flashing Eyes of Andalucia	Sousa
Trombone Solo: Love's Enchantment	Arthur Pryor
Extract from "On the Movies"	Sousa
Sheridan's Ride	Sousa
March: Imperial Edward	Sousa
March: From Maine to Oregon	Sousa
Solo: Tyrolean Tubas	Herbert L. Clarke
Suite: Dwellers in the Western World	Sousa
Patrol: Turkey in the Straw	Sousa
Patrol: Marching through Georgia	Sousa
Solo: Xylophobia	Earle Brigham

Most of these pieces were recorded on early cylinders or discs, and all but two right out of today's bandstand repertory.

In March there was a further Sousa concert, this time at London's Albert Hall, where members of five service bands, drawn from Guards, Royal Marines and R.A.F., gathered under Lt-Col. Sir Vivian Dunn. Here again there is space to report only the rarer pieces in the programme:

Suite: Looking Upward	Sousa
Cornet Solo: The Debutante	Herbert L. Clarke
Overture: Il Guarany	A. Carlos Gomez
March: Black Horse Troop	Sousa
March: Pride of the Wolverines	Sousa
Suite: Dwellers in the Western World	Sousa

Trombone Solo: Love's Enchantment

Arthur Pryor

March: The Free Lance

Sousa

During the programme, five songs with music by Sousa were given by Brian Johnson, baritone.

The Suite "Looking Upward" has three stellar associations: (a) By the Light of the Polar Star, (b) Beneath the Southern Cross and (c) Mars and Venus. The first has a frosty flavour with sleigh bells and whip effects - I believe the march "Polar Star" is written on these themes - the second contains Spanish rhythms, with castanets, tambourine and glockenspiel and solo clarinet work; it seems that South America was intended. Mars and Venus provided fanfares and jolly march-time rhythm, while the oboe suggested Venusian love.

The Herbert L. Clarke cornet solo was "The Debutante", one of his most popular, but this indeed calls for a higher quality of playing than is expected today. Gomez's overture "Il Guarany" was included as being a favourite piece with Sousa's Band and gives everyone full scope. Gomez is better known as the composer of the operas "Salvator Rosa" and "Lo Schiavo".

If it may be judged by the times it turns up on early records, Sousa's suite "Dwellers in the Western World" must be his most popular. The first movement depicts The Red Man, with woodwinds predominating pseudo-Indian rhythms. The White Man is given the role of pioneer, fighter perhaps, concerned with toil and busy-ness, the effects including an anvil, and the movement closes with a beautiful chorale with the band awash with fine sound. The Black Man of sixty years ago is shown as a happy-go-lucky darkey, singing and dancing, and this movement comes to a delightful finale.

Arthur Pryor's "Love's Enchantment" was a hard task for the trombonist, who in spite of a sweet tone and good cadenza, really lacked the attack that would have made quality playing - however it takes a brave man to face the acres of the Albert Hall.

The songs are left to the end because they arouse very mixed feelings. They have dated much more than the other compositions of Sousa's, and have an earnestness and preoccupation with the sombre and macabre. The singer pointed out that in choosing his programme he had found that a high proportion of verse that Sousa set to music had been written by women, a fact that has not been noticed in his biographies. The songs performed were "The Love that Lives for Ever", followed by "A Rare Old Fellow", a 'jolly' song about Death and those who shared a glass of black wine with him, "Ah Me!" (words by Edna Swallow) concerned a knight and his lady, and this too had a mournful vein, followed by "Star of Light" (words by Bessie Leach) and Sousa's version of "Crossing the Bar". One hoped that after this rather heavy diet that something from a Sousa operetta would be sung, but no.

Two concerts do not of course constitute a revival, but there have been attempts both in America and here to make commercial recordings of the less popular Sousa repertoire, and others are promised, but this is a nettle the recording companies are reluctant to grasp; in order to acquire one or two Sousa compositions that have not been recorded for decades, one is burdened with a lot of familiar material for the umpteenth time. While we like our Blue Amberols, Diamond Discs and 78s, this music benefits from full-blooded recording; there is warmth, light and gaiety in the suites, and there must be one or two brass soloists who could have a go at Clarke and Pryor pieces. Would one of the smaller companies chance its arm?

BRIEF BIOGRAPHIES

Distilled by Gerry Annand

NORMAN ALLIN (Bass)

Born Ashton-under-Lyne (Lancs) Nov. 19, 1884. Successful both on the concert platform, and the operatic stage. Appeared in all the leading English music Festivals, and was one of the founder members of the British National Opera Company, where he was a fine exponent of well known operatic airs. Professor of Singing at the Royal Academy of Music.

MARIO ANCONA (Baritone)

Born Livorno (Italy) Feb 28, 1860. Died Florence Feb 22, 1931. Appeared at the Metropolitan Opera House in 1894 and the Manhattan in 1906-7. He was the "Tonio" in both the New York (1894) and the London (1892) performances of "Pagliacci" in which he created the role for these cities. He also sang for nine seasons at Covent Garden; appeared in many countries throughout the world; on retirement, taught singing in Italy.

ANNA CASE (Soprano)

Born New Jersey Oct 29, 1890. Engaged at the Metropolitan 1909-1916. On marriage to Clarence Mackay, she gave up her musical career. Made a number of Edison Hill & Dale recordings, both cylinders and discs, and was recognised as having a fine soprano voice.

"SONG SHEET"

No. 1

Contributed by Sydney Carter

ON THE MISSISSIPPI

On the Mississippi, on the Mississippi
 Where those Boats go puffin' along
 On the Mississippi, Darkies all go dippy
 When they hear a little bit of Ragtime melody
 It seems I hear them singing
 See them buck and winging
 To the Banjo's ringing
 Oh, my heart is clinging
 To the Mississippi, dear old Mississippi
 That's where I was born.

+++++

TWO RECENT FINDS

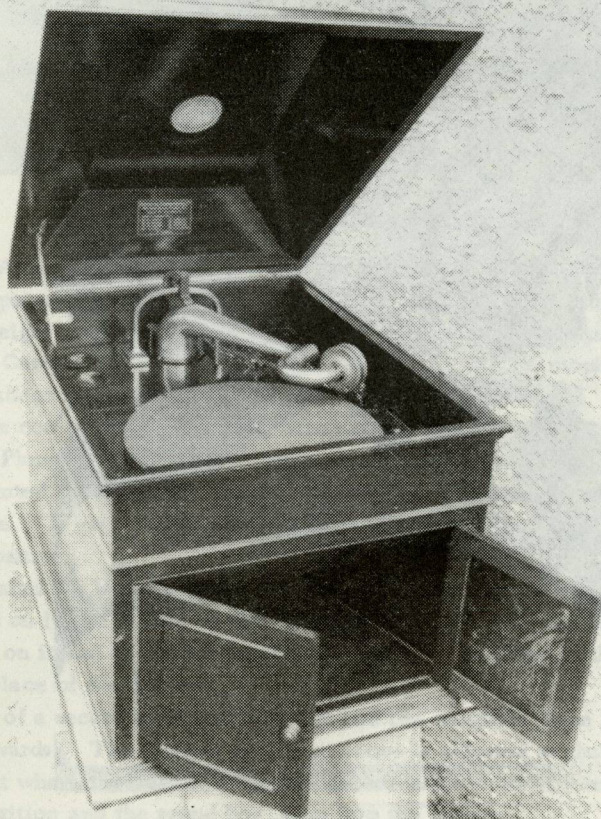
By Dr. J. J. Hopkinson

Part 1.

I have recently had two finds. The first was a Repeating Gramophone which the owner tells me is about 1925 (one owner). He said he had forgotten how it worked and his father, who owned it before him, took the mechanism off it and it was lost.

When I got inside it to look at the works I found a linen bag with the 'lost' mechanism very thoughtfully put inside.

I had quite a job finding out how it worked, but on completion I asked the owner to look at it again and he said as far as he could remember it was restored correctly.



Here follows a description of the Gramophone and Repeating Mechanism.

It is a large table model weighing 50 lbs. dimensions 18" high, 16½" wide, 22½" long, two doors covering the Loud Speaker and has a 12" Turntable.

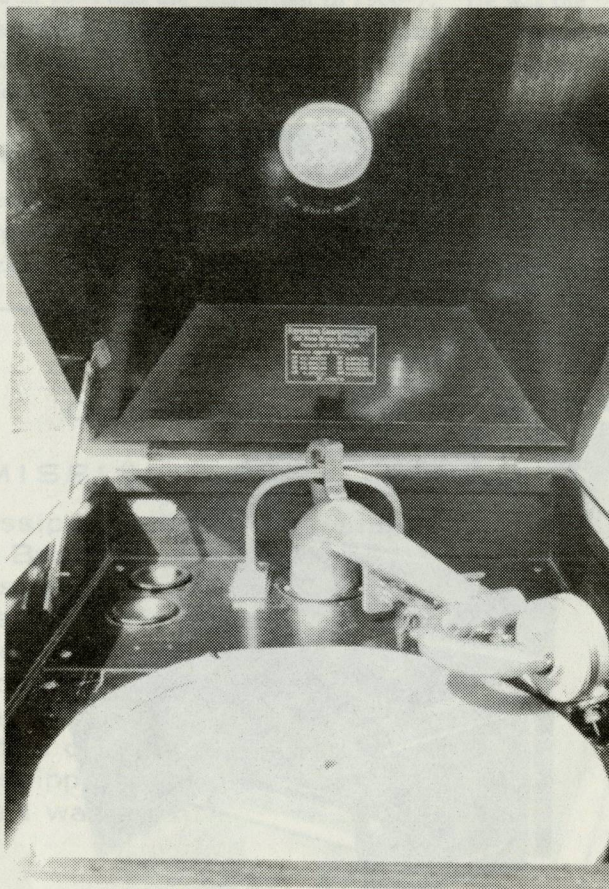
The Maker is:- Repeating Gramophones, Ltd.

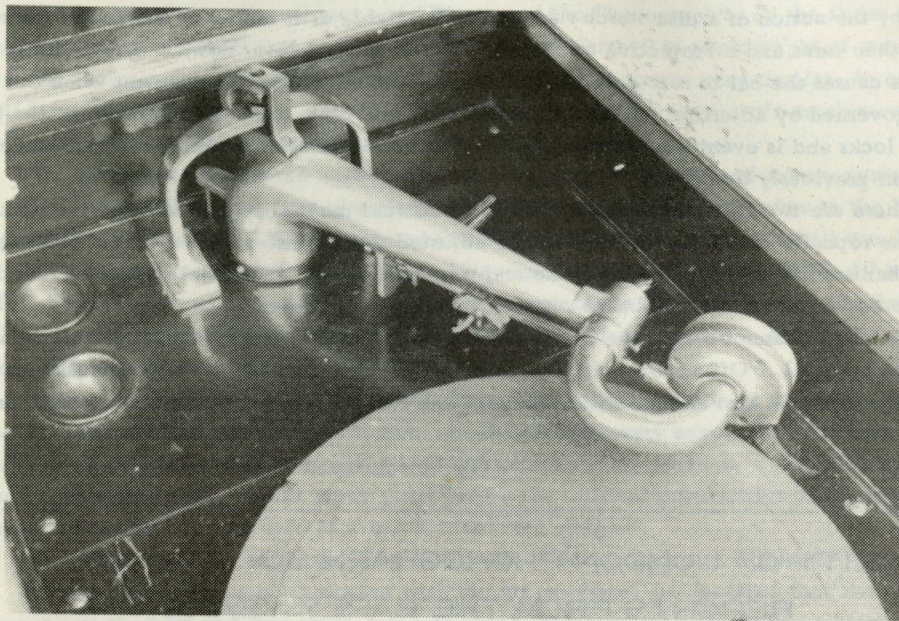
102, New Bond Street,

W. 1.

Patent No. 144203/19.

The name of this model is 'The 3 Muses' and an attractive blue and white insignia approximately 3" x 2" is presented on the under side of the lid depicting three ladies and the words 'The 3 Muses' written above.





The Tone Arm is $2\frac{1}{2}$ " wide at the base and rotates in the Base Board while it is suspended above on two pointed screws and is attached to a length of catgut running on small wheels to end in a lead weight, this causes the Tone Arm to swing outwards when no friction is on it. It is powered by a Garrard Double Spring Motor. So far for the Gramophone which incidentally is made of mahogany.

Now for the complicated Repeating Mechanism. All the parts are nickel plated.

- (1) There is a Plunger which has a $\frac{1}{2}$ " square end. It works in a spring loaded cylinder and is mounted on an upright bar and screwed into the base board through a ring shaped base. It has a friction brake which allows the Plunger to be fixed in any required position.
- (2) A complicated bar is fixed below the Tone Arm and extends to below the sound box which rests on it and is able to turn 90 degrees. Below the sound box it is rounded with a flat on it and as the bar rotates the sound box is lifted as the round surface takes the place of the flat one.

At the end of a record the sound box lifts and the weighted Tone Arm is released and swings outwards. The Plunger described above is adjusted so that the bar strikes it at the point where the needle starts the Record and the bar is rotated back to its original position and the sound box drops into the groove.

We will now consider what happens at the end of the Record. There is a Projection on the Turntable which strikes an 'L' shaped lever which swivels on the bar. This Lever drops in to place by the action of a disc which rubs on the Turntable as it comes to the end of the record. The disc then turns and a Projection on it moves the 'L' shaped lever down. As the latter is struck this causes the bar to rotate and lift the sound box. The precise moment when this takes place is governed by adjusting the disc through a rack and pinion mechanism. When the bar rotates it locks and is eventually released as the Tone Arm strikes the square on the Plunger Mechanism previously described.

There are two stop mechanisms, one is a classical manual type, the other is worked through the repeater mechanism which can be adjusted to stop instead of re-play. This stopping mechanism is a rocking type of brake and was missing, but the owner described it and pointed to two holes in the base board where it had originally been.

Finally, I cannot blame the owner for removing this Repeater from his Gramophone as it is temperamental. Off adjustment, it scratches the Record and the sound box falls heavily on the Record; it can also swing outwards beyond the Record and gouge the mat on the Turntable.

(To be continued in next issue).

CITY OF LONDON PHONOGRAPH SOCIETY - REPORTS FROM THE EARLY YEARS Researched by Frank Andrews

JANUARY, 1923.

At our January Meeting Mr. P.S. Smith demonstrated the Chalet Model Disc Edison Phonograph.

In a short introductory speech he explained that he had endeavoured to make his programme as varied as possible and was indebted to Mr. Chapman for the loan of several excellent discs.

We were very much indebted to Mr. Smith for an excellent evening. Surface-noise was not quite so pronounced as we have usually heard and the reproducer rendered the soprano voices and orchestral selections extremely well. (There followed a list of records played - F. Andrews).

February Meeting: Lantern Lecture by Mr Louis Young called "Edison and the Phonograph".

March Meeting: Mr. Arkell is going to arrange for a four valve wireless set to be temporarily installed for "listening in". We hope to "pick up" Manchester and Birmingham!

C.R.W. Miles.

"PERTINAX" of "THE SOUND WAVE & GRAMOPHONE JOURNAL" gave prominence to the forthcoming February meeting.

FEBRUARY 1923

The Society had the privilege of enjoying a Lantern Lecture given by Mr. Louis Young at the February Meeting. His subject was "Edison and the Phonograph" and the slides exhibited ranged from a view of the Edison factory at Orange, New Jersey, to photographs of sound records.

The lecturer pointed out that the first Edison Phonograph was very similar, in construction, to Leon Scott's Phonautograph, designed twenty years previously, but Scott's machine only recorded sound whereas Edison's reproduced it.

Mr. Young was connected with the Edison Company for upwards of twenty years, until 1906, when the British factory was closed down. (This is a mistake if it refers to the Willesden Junction N.W. 10 factory. This was opened in 1907 and closed in 1913. It still stands today and is used as a Railwaymen's Social Club. - I have lived in the Willesden N.W. 10 area all my life. Frank Andrews). He was the first to demonstrate the Talking Machine in England, in 1886. A very interesting letter from the inventor was passed around. This letter commenced "The new Phonograph is a Darling".

Among the exhibits was included one of the first cylinders made in carnauba wax. "The early phonographs produced quite faint sounds and were very expensive". There was no difficulty in selling the smallest machines for 100 guineas with, perhaps, another 50 guineas for "extras". Strange to say, it was many years before the musical possibilities of the instrument were realized and it was first used as a mechanical stenographer.

Mr. Young narrated some amusing anecdotes of Edison and paid tribute to his genius.

Although Mr. Young is connected with the gramophone, he declared that the cylinder instrument was the best and that its failure was purely commercial and not due to lack of merit.

The next meeting, on March 29th, will be devoted to wireless.

Felix Sykes - Recording Secretary.

"PERTINAX" of "THE SOUND WAVE & GRAMOPHONE JOURNAL" comments:-

"Improvements in Wireless".

At the recent City of London Society's meeting, when Mr. J. Lewis Young gave a most interesting lecture with Lantern Illustrations of great historical value, it was announced the next meeting in March would consist of a "wireless" programme without an exterior aerial, the whole apparatus being confined to one room.

Really, this discovery of the superfluity of an outside aerial was made during the war when some German operators were getting messages through the medium (or rather means) of a bedstead wire mattress. That is how the story goes at any rate, However, to come to the point, Mr. Young said that Edison was destined to revolutionize "wireless" in the future and the first important thing from his Company, which we were to have in the near future, was a valve of enormous capacity, rendering all others obsolete.

Even the perfected valve of Dr. Irving Langmuir, of the "General Electric Company", and dealing with 20 Kilowatts, is already obsolete as the new Edison lamp handles about 1,000 Kilowatts. Power of such capacity is said to have resulted from the discovery of coating the lamp filament with a film of Thorium Oxide. We are only on the threshold of the Invisible Universe!

(There is also mention this month of an amateur journal called "The Stylus" devoted to Edison matters, containing letters complaining about the "poor stuff" the Edison Company were producing. - Frank Andrews).

MARCH 1923

At our March Meeting, Mr. Arkill "picked up" the concert from "Marconi House", using an indoor aerial with three valve set and amplifier. (Surely this should read..... "and rectifier" - F. Andrews). A Magnavox Horn was also in use.

At seven o'clock the News Bulletin came through very clearly, at 7.15 p.m. Dr. Francis Ward, F.Z.S., who was announced to talk on "Some Aspects of Fish Life", gave us a fifteen minute talk on the Habits of the Otter! At 7.30 a March, "Crown Prince of India", by Sir Edward Elgar, was played and a selection from "Pagliacci" by Leoncavallo. The quieter parts of this were admirable but the loud notes were rather inclined to be raucous. A flute solo (Mr. George Ackroyd) "Barcarolle from The Tales of Hoffmann" was most realistic, piano accompaniment very good.

During the interval, (8 to 8.15), enthusiasts listened, through earphones, to a talk by Mr. E.G. Evans on "Gardening in March".

At 8.15 the Orchestra played the Grand March from "Tannhauser" and Miss Jean Kennedy recited successfully.

We had to close ourselves down at 9.30 with a hearty vote of thanks to Mr. Arkill. Mr. Arkill has been amplifying Blue Amberols by means of the Magnavox, quite successfully.

The programme for the next meeting will be in the hands of the writer.

C.R.W. Miles.

APRIL 1923

Mr. Miles gave a demonstration of Blue Amberols at our April Meeting. The selection of records chosen for the evening was, in the main, of a popular nature but titles by a number of celebrated artists were also produced. Liberati's and Creatore's Bands, Bocaburna, Rappold, Bonci, Zenatello and Hughes Macklin were among the selection.

One item worthy of mention is the Fatal Stone duet from Verdi's "Aida", sung by Rappold and Zenatello, which was one of the best of the evening.

Next month we shall have the Annual General Meeting, followed by Members' Night. Members are requested to bring along their records and their reproducers.

Felix Sykes - Recording Secretary.

MAY 1923

The Annual General Meeting was held on May 31st.

It was proposed to change the name of the Society to that of "The City of London Phonograph & Radio Society" in view of the fact that the Edison Company no longer effectively pushes the cylinder product and, also, because of the present widespread interest in wireless telephony. This matter has now been put to the members by post as the attendance at the meeting was not considered sufficient. If a two thirds majority for the change is obtained the above title will be adopted.

All the officers of the Society were re-elected.

After the interval a selection of records was played on a machine with Cygnet horn, kindly lent by Mr. Bullock, who has offered to let the Society have the machine at every meeting.

Mr. Maskell also brought his tension reproducer by means of which several records were played including some of the modern duplicated cylinders, which are not in favour with members.

Cylinder enthusiasts in this country want more records, but they must be direct recordings and not records of a record!

Next month, three members of the Society will each bring their own selection for reproduction.

Felix Sykes - Recording Secretary.

JUNE 1923

The Chairman, Mr. Norman Hillyer, announced the result of the voting anent the changing of the Society's name, when it was found that there was an overwhelming majority in favour of our new name, viz. "The City of London Phonograph & Radio Society".

The programme for the June meeting was provided by Messrs. Pattison and McEwan and the following are a pick of the cylinders demonstrated. Peter Dawson - "The Toreador's Song"; O. Harrold - "I hear you calling me"; Clark (cornet) - "Bride of the Waves"; Edison Orchestra's Woodwind - "Scene de Ballet"; Edison Orchestra - Paderewski's "Menuet"; Edison Concert Band - "Lutspiel Ov."; T. Chalmers - "One Sweet Solemn Thought"; F. Why - "Vulcan's Song"; Harp Solo - "Bagatelle"; R. Hollingshead - "Lolita"; Moss Squire Orch. - "Gipsy Airs".

The programme of Edison cylinders for the next meeting will be in the hands of Messrs. Noding and Sessions.

J.W. Crawley.

JULY 1923

On July 26 the programme consisted of a joint display of records lent by Messrs. Noding and Sessions.

The titles worth special mention were:- "Menuet" and "Valse Bluette" by Kathleen Pardow; "Fest Overture" by H.M. Irish Guards; "Fantaisie sur Rip" by Band of La Garde Republicaine; "My Song shall always be thy Mercy" and "Venetian Song" by Alan Turner.

During the evening, Mr. Sessions demonstrated his special reproducer.

Mr. Hillyer had some special interesting remarks to make upon the recorded quartet from "Rigoletto" (1528). He said that he had heard all the leading disc records of this title - several made by celebrated artists - but the Blue Amberol easily came out on top. The meeting was in complete agreement with this opinion.

The next meeting will be held on August 30th.

Felix Sykes - Recording Secretary.

AUGUST 1923

The selection of Blue Amberols at our August meeting was provided by Messrs. Middleton and Blake. The following records are worthy of special mention:- "La Traviata" - Addio del Passato - Agostinelli; "Jocelyn" Lullaby - Elizabeth Spencer; "Thy Sentinel am I" - F. Why; "Trio from Faust"; "Punchinello" - John; Overture from "Casse Noisette" - National Military Band.

The last mentioned item is a beautiful record, which, together with the other four cylinders from the suite, ought to be in the possession of every phonograph owner.

The Lullaby from "Jocelyn" is amongst the very best of Spencer records. "Che Gelida Manina" (La Boheme) is a deservedly popular operatic aria but it is neither easy to sing nor record. Signor Salvaneschi has, however, made an excellent record on an Italian Amberol cylinder.

Next month, we are to have a Ladies Night and the musical programme will be provided by four lady members who will each bring her own records. The machine, as usual, will be provided by Mr. Bullock.

Felix Sykes - Recording Secretary.

SEPTEMBER 1923

Our September meeting proved to be one of the best we have had this year, the programme being provided by four of the Lady members who had chosen wisely and well from their husbands' collections.

Soprano records were rather in evidence but we were fortunate in having an extremely good reproducer. From the point of view of volume, tone and absolute fidelity to the original, almost every record would have given a "discite" cause to wonder. A few gems are appended:- 28123 Galvany - Cavatina - "La Sonnambula"; 28188 Sylva - Jewel Song "Faust"; "Si Perkin's Barn Dance"; "Every Valley" - Reed Miller; "Are you going to Dance?" - Spencer & Gillette; "Orpheus Overture"; "Onaway Awake" - Rbt. Howe; The Hoffmann Barcarolle; "Villanelle" - M. Kaiser; "My Beautiful Lady" & "The Kerry Dance" - Elisabeth Spencer; "Gloria" - Mozart's XII Mass; "William Tell" - Ballet Music; "Where the Edelweiss is Blooming" - Duet.

It is hoped to provide a Wireless Evening for the October programme.

C.R.W. Miles.

OCTOBER 1923

The programme of Blue Amberols played at our October Meeting was presented by Messrs. Miles and de Toro.

The selection of records included "National Emblem Mch."; "Home to Our Mountains" - Il Trovatore; "Take a Pair of Sparkling Eyes"; "O Promise Me" - M. Rappold; also duets from "Aida", "The Count of Luxembourg" and "The Dollar Princess", - the last two being sung in Spanish.

Mr. de Toro paid high tribute to the Amberol record of "Take a Pair of Sparkling Eyes" (Ernest Pike). When first heard at distance he took it to be the actual voice of the singer.

Our next meeting will be held on Nov. 29th.

Felix Sykes - Recording Secretary.

NOVEMBER 1923

No Report Discoverable - Frank Andrews.

However, "Pertinax" of the "Sound Wave", wrote this in December, 1923.

"City of London Phonograph & Radio Society.

"An excellent wireless demonstration with "Loud Speaker" was given at the City Society on 29th ult. by Mr. T. Allison, who has become Vice-President.

"Using a straightforward circuit with one Cossor detector and one L.F. valve with 120 high tension, in conjunction with a frame aerial, the demonstration showed what was possible with Loud Speakers when handled properly. Distortion from Loud Speakers is more due to bad management than to the system, as was shown.

"Mr. Allison has promised to give a demonstration in transmitting at an early date, which should prove a great attraction."

DECEMBER 1923

No report discoverable - Frank Andrews.

President: Major H.H. Annand, [REDACTED]
Hillingdon, Middlesex.

Vice-President & Vice-Chairman: Mr. G. Frow, [REDACTED]
Seal Hollow Road, Sevenoaks, Kent.

Chairman: Mr. L.L. Watts, [REDACTED], Twickenham,
Middlesex, TW2 5LJ.

Hon. Secretary: Mr. W. Brott, [REDACTED], West Finch-
ley, London N3 1PG.

TREASURER'S NOTES

In future, would members please send all monies (cheques, P. Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system, and avoid double handling. Receipts will be issued from the Treasurer, who will advise Len Watts of the orders, and members will be informed if any items are out of stock.

MEMBERSHIP RATES

U.K. and Europe	£1.25 per year
New Zealand Airmail	£2.20 per year
Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased)	£2.20 per year

U. S. A. and Canada

5 dollars Surface Mail

6 dollars Airmail

Overseas members are advised to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system.

New Zealand and Australian Postal Orders are acceptable in the U. K.

To save postage in mailing receipts, these are sent out with the goods or next magazine to members.

PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

Treasurer's Address: Mr. A. D. Besford, [REDACTED]
Great Yarmouth, Norfolk, England.

The London Group meets during the Winter months on the 2nd Saturday of each month and from May to September inclusive on the 2nd Tuesday of each month at approximately 6 p. m. at "The John Snow" public House, in Broadwick Street, Soho, London, and in addition, regular meetings are held at the following centres:-

HEREFORD Details from the Secretary, Mr. D. G. Watson, [REDACTED], Tupsley, Hereford.

MIDLANDS Details from the Secretary, Mr. P. Bennett, [REDACTED], Goldthorn Park, Wolverhampton, Staffs. WV4 5DE. Phone: [REDACTED]

MANCHESTER Details from the Secretary, Mr. A. E. Hock, [REDACTED], Croston, Lancs.

VICTORIA, AUSTRALIA Details from Mr. C. Gracie, [REDACTED], [REDACTED], Victoria 3408, Australia.

ZURICH, SWITZERLAND Details from the Secretary, Herr W. Schenker, [REDACTED], Zurich, Switzerland.

Note to Australian Members: If you are short of copies of the August magazine, etc., please inform the Treasurer.

HILLANDALE NEWS is published on behalf of THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by Bill Brott, to whom all articles should be sent, and A. Besford, to whom all advertisements should be sent.